

MUSIC AND THE DRAMA.

FORGET ME NOT.

Interest of story, strength of character-drawing, suspense of situation, and frequent pungency of dialogue are the conquering merits of this drama. It has had about popularity in England, and the cordial acceptance with which it was greeted by a great audience in Wallack's Theatre, last night, is a decided augury that its good fortune will be repeated on this side of the ocean. It has been acted in San Francisco and several other American cities, we believe, but not till now in New-York. By the time the first curtain fell, last night, the sparkling dramatic art and the interesting personality of Miss Rose Coghlan had made it a success. The character of *Stephanie* carries the piece, and the whole structure and fate of the work, therefore, depend upon the actress of *Stephanie*. Miss Genevieve Ward played it in Eng-land, and her performance of it has been chronicled with ardent admiration. *Stephanie* may be described as a brilliant she-devil, and the play is a frame-work for exhibiting her schemes to wheedle society, and her ultimate discomfiture.

It is not a striking play, in its intrinsic dramatic idea. It is based upon the exceedingly simple and full-grown formula that the public is always interested in seeing that A. has a hold over B., which C. is determined to break by means of the deadly and destruc-tive influence of D.

It does not use that old formula with the wisest skill, however, because it refrains for quite a long time from taking the public into its confidence and explaining the relations of the characters. Of these, let it be here said, there are seven, and the piece is in three acts, and its action passes in one act—spacious and beautiful Italian interior—in modern Rome. It may as well also be noted that the tragic element in "Forget Me Not" proves to have been, as was long ago intimated, used by Mr. C. A. Gunter, in his "Two Nights in Rome," presented last summer at the Union Square Theatre. The dramatic scheme which was borrowed and mangled in that—mangled because treated teebly and imperf ectly—is in "Forget Me Not," thoroughly worked out; and when all the basis of the action becomes clear to the spectator, the delineation of a bad feminine nature is carried forward with excellent breadth and vigor.

Stephanie, however, viewed as a dramatic character, exists under one perpetual blight of disadvantage—that she is not sympathetic. She is distested at the same time that she is adored; and parts like this do not live long. Her condition is that of rich, luxuriant, fascinating, glittering womanhood, ripe in experience, splendid with cold intellectual purpose, haloed with an under-glow of passion and rosy with the eternal youthfulness of incarnate self-hood. Her favorite mood is that of satirical malice. She is, in brief, a lovely edition of *Rocky Sharp*. Miss Rose Coghlan sustained this singular individuality with firm power and a dazzling volatility, and by her dangerous calmness, her equanimity, her graceful variety, and her airy and impudent heedlessness under all that which attend her, won the admiration of all who saw her. She affected her audience that they recalled her after first, and after her exit in act second, and three times after the second curtain fell. Her impersonation lacked sustained fitness of grasp, and depth of theatrical feeling, but it grew in interest, and in sold-out brightness. It may nothing could make a detectable woman charming, in certainly would be her versatility, with such a nature as that indicated in the voice and ways of Rose Coghlan. Miss Boniface and Mr. Osmond Teale acted also with marked ability, and Mr. Henry Edwards gave a charming portraiture of a French man of fashion.

SALVINI.

The first week of this great actor's engagement has passed in brilliant prosperity. He has given two performances of *Othello*, one of *Hamlet*, and one of *Coriolan*—the latter being the chief part in "Civilians" ("Le Morts Civils"), a play written expressly for Salvin, and first introduced upon the American stage September 26, 1873, when he was acting at the Academy of Music in this city. *Coriolan* was acted last night. Salvin appears but four times during a week. His remaining nights are Monday, Wednesday, Thursday and Saturday. He will play the *Moon* on Monday and Saturday of the present week; *Sullivan* (David Garrick), on Wednesday; and the *Gladiator* on Thursday. The *Gladiator* referred to is not our *Spartacus*, but a combination of the individuality of *Spartacus* and *Virgilius* and *Salvin*, in presenting him, bears a remarkable resemblance to Edwin Forrest. The *Sullivan* is the hero of the French piece on which Robertson called his "David Garrick." The Germans know him as *Doctor Robin*. All persons who care for acting should see Salvin, and, if possible, in every part that he plays. He may not invariably satisfy our taste, but he possesses Shakespeare only in translation; but, he is an overwhelming power as an actor—a prodigy of mimicry to execute the behests of the soul—and his art is imperial and sumptuous, beyond riva-ry or dispute.

"Le Morts Civils" was acted with the following cast:

Mr. Armand Palmer	Henry Crippe
Miss Sophie Duve	J. A. Weaver
Mr. Ferdinand	J. Lester
Miss Rosalie	J. H. Rong
Emilia	Niles Elsie White
Agnès	Miss Anna Maria
Conrad	Signor Salvin

HAMLET.

"Hamlet" was acted at Booth's Theatre on Friday evening, with the following cast:

Miss of King Hamlet	J. R. Shewell
Lætitia	J. A. Weaver
Claudius	J. H. Rong
Polonius	A. D. Bellings
Horatio	K. J. Kildy
Guildenstern	D. R. Van Bergen
Laertes	Charles E. Clegg
Fool	W. F. Owen
Second Gravedigger	J. H. Ring
Lucianus	Miss E. L. Davenport
Queen Gertrude	Eliza Wilson
Ophelia	Miss Alice
Player Queen	Miss Anna Maria
Player Queen	Signor Salvin

It would be useless to comment on Salvin's performance of *Hamlet*. The tragedy, as written by Shakespeare, does not exist in Italian, and a Shakespearean interpretation of the *Dane* should not be expected from an actor who adheres to the Italian translation. Salvin would, perhaps, act *Hamlet*, if he had *Hamlet* to act. The person who has the *Hamlet* of the *Prince of Denmark* portrayed by him in a powerful manner, and is impressive as a theatrically curiosum.

CONRAD IN LE MORTE CIVILE.

To praise this performance is no less a grateful duty than a delight. The incidents of the piece will show its drift. *Conrad* and *Rosalie* have been married, and *Rosalie* has borne a daughter. *Conrad*, in a fit of furious resentment, has killed *Rosalie's* brother, and thereupon has been incarcerated under sentence of imprisonment for life. His bereaved wife, with their daughter, has found shelter in the home of a benevolent gentleman—just bereft of wife and infant daughter—who has employed the one as his housekeeper, and adopted the other as his own child. Fourteen years have passed away.

Conrad has escaped from prison—emancipated with disease and grief—and has accidentally come upon the asylum of his wife. She is then enduring the persecutions of a licentious priest, whom she has repelled, and who has thereupon determined to drive her away from the place. *Conrad* has fallen into the hands of this priest, who has then vainly tried to make him an instrument of revenge.

The crisis is now rapidly precipitated. Husband and wife are confronted. Father and daughter meet. The wretched man learns the history of the past, apprehends the true state of existing facts, and perceives that to disclose himself to his daughter will be to bring her present happiness and future welfare. He determines to repress his afflictions, bow to his destiny, and accept the full measure of punishment for his sin. He yields to fate, and dies, broken-hearted, in the presence of his child. The play dwells with much prolixity upon preliminary explanations, and lingers long upon the sombre mists of the gloomy closing picture. In the scenes between *Conrad*, *Rosalie* and the daughter, every detail of sorrow is afforded. Step by step the spectator approaches the catastrophe of a broken heart.

Salvin—who acts every word that he speaks, so that those who cannot understand his language are nevertheless always aware of his meaning—was impressively affecting in the death. The bowing down of a great nature and the breaking of a father's heart were so conveyed that there could not have been a soul in the house unmoved, and that

many persons saw the sight through tears and went away in equal sorrow and wonder.

THE BROOKLYN PHILHARMONIC SOCIETY.

Brilliant and every way successful was the first concert for the season of the Brooklyn Philharmonic Society, the second, which took place last evening at the Academy of Music in that city, rivaled it in excellence and surpassed it in interest. The audience was large, the programme was admirable, the orchestra was in perfect form, and the new chorus, of which so much has been said, sang with a spirit, precision and finish which, when it is considered that it has been formed only a couple of months, were altogether surprising. The programme was as follows:

Wednesday, Dec. 12.—
Symphony No. 4, D minor.....Symphonies
The Wedding of the Sword, "Siegfried." Wagner
Mr. W. C. Tower, Mr. Max Treumann,
Symphony No. 5, D major.....Orpheus.....Liszt
Chorus of Drunken Turks.....Marches.....Beethoven

It may justly be said that this concert marked the beginning of a new era in the history of the Philharmonic Society. It has done a splendid work in the past, and the results which it has accomplished cannot be too highly valued. The greatest compositions of the older masters have been given repeatedly at these concerts, whose audiences have been made thoroughly familiar with the most important symphonic works of the classical repertory. Thanks, also, to the energy of Mr. Thomas, most of the symphonies of contemporary composers have been heard at them almost immediately after they received their initial performances in Europe, and in many cases before they had received a hearing outside of the cities in which they were first produced. The Brooklyn public, therefore, like that of New-York, has been made familiar with many of the symphonic works of Brahms, Raff, and Einsteins, and other modern masters. Two years after joining the Manhattan Company, Mr. Morrison was elected cashier, and about two years later he became a director of the bank. In 1870, he became a member of the Board of Directors of the Trust Company, which he left in 1872, and joined the Bank of Brooklyn, where he remained until his retirement in 1879. At that time he was 60 years old, and decided to return to his native country. He was connected with the Manhattan Company, state bank of New-York, for over forty years. He entered the service of the bank as first teller, having been previously a clerk and teller in the Merchants' and the United States banks. His immediate predecessor in the Manhattan Company had become a defaulter. Two years after joining the Manhattan Company, Mr. Morrison was elected cashier, and about two years later he became a director of the bank. 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